

Design

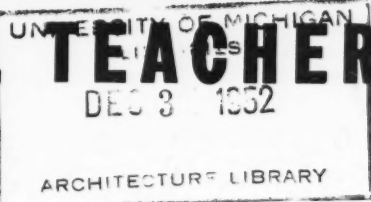
JANUARY



1953

the creative art magazine

ART STUDENT, **TEACHER** AND CRAFTSMAN



GOLDEN MAPLES:

©Reinhold Publishers, "Trees and Landscapes"

by TED KAUTZKY

this issue

TREE AND LANDSCAPE PAINTING • USING CERAMIC BRUSHES
GRAPHIC ARTS FOR TELEVISION • SOAP & PAPER SCULPTURE

plus many art projects for teachers and crafts-hobbyists



PROFESSIONAL SECRETS
FOR MASTERING THE TECHNIQUES OF

PAINTING TREES AND LANDSCAPES IN WATERCOLOR

By TED KAUTZKY

HERE, for the first time, is a wealth of never-before-published "tricks of the trade" on how to paint such important and more difficult landscape features as trees, roads, puddles, rain and fog. In simple, direct style, it progressively covers every step in the creation of all the details of masterly watercolor painting.

A sequel to the author's now famous *Ways With Watercolor*, this comprehensive companion volume goes far beyond the sound basic principles of watercolor painting set forth there. *PAINTING TREES AND LANDSCAPES IN WATERCOLOR* offers a "post graduate" course in watercolor painting.

MAKES PROFESSIONAL RESULTS EASY

The techniques of handling the more difficult elements of a landscape are explained in great detail. Basic brush strokes for painting trees are shown and described. Separate chapters are devoted to painting forests and different types of individual trees. In keeping with the nature of the subject, the text is graphically illustrated throughout.

Sixteen paintings in full color plus 136 sepia-tone studies are used to demonstrate the techniques of good composition, value arrangement, balance, rhythm and pattern of design.

LEARN BY DOING

A special feature of this valuable book is its series of ten specially created practice subjects. Designed to be completed by the reader according to his own interpretation of value, color and mood, each subject introduces a different aspect of handling major landscape elements.

PAINTING TREES AND LANDSCAPES IN WATERCOLOR is an indispensable aid to those who are working in watercolors and who are having difficulty in rendering essential landscape details. It is a book for students and alert artists who feel the need for a tonic refresher... for architects, designers, amateur and professional painters and for all who are familiar with the author's previously-published, popular books.

CONTENTS

Materials	The Willows
Composition	Evergreens
Value Arrangement	The Maple Tree
Fog and Rain	The Birches
Road Puddles	The Sycamore
On Painting Roads	The Palms
Useful Strokes for	The Elm Tree
Painting Trees	The Oaks
Painting Trunks	Lombardy Poplar
and Foliage	and Aspen
The Forest	Monterey Cypress
Ten Varieties of Trees	Practice Subjects

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Ted Kautzky's

paintings have won over a score of awards in Europe and the United States. He has conducted his own school, taught at Pratt Institute in New York City, lectured at leading universities. He is also the author of *Ways With Watercolor*, *Pencil Broadstrokes* and *Pencil Pictures*.



see special offer

Book Review Section

Copies are available to educators, libraries and qualified subscribers under our Book Service arrangement. For complete details see this month's issue, page 81.

Palette NOTES

DEPT. OF HIGHER FINANCES: Back in 1905, a dilettante patron of a Paris art shop looked through the wares on display and selected a painting by a young fellow named Matisse. He bought it, explaining he wanted "the ugliest piece of art in Paris" as a wedding gift for his son-in-law. A few years later, the bridegroom resold the painting for a 10,000% profit.

RADIANT HEATING: Henry VIII of England found the royal palaces too draughty to suit his taste. He therefore gathered two thousand of the most brilliantly decorated tapestries in the realm, each a priceless treasure used for pageants and church festivals, and hung them about the various chateaux to keep the buildings warm.

HIGH LEVEL HOBBY: President-elect Dwight Eisenhower and Prime Minister Winston Churchill are both avid artists. Churchill has received professional acclaim and Eisenhower passed the late hours of the recent election painting a Colorado landscape in his suite at the Hotel Commodore in New York.

CANDID PORTRAIT: Benjamin West's star pupil, Joseph Wright, while seated in his pew at St. Paul's Church in Manhattan, noticed the arrival of George Washington during the services. Locating a crayon stub, he made a quick sketch of the President's profile, and later developed it into the well-known painting which later hung for many years in Washington's New York mansion.

FUNDS FOR FULTON'S FOLLY: It is as the inventor of the first practicable steamboat that Robert Fulton is honored in the Hall of Fame, but he raised money to pursue his experiments by his adeptness at painting portraits and miniatures.

ON THE HOUSE: Except for Dolly Madison, only one other non-congressional woman was ever granted the privilege of admission to the floor of the House of Representatives during regular session. This honor was granted to Mrs. Elizabeth Thompson, a socialite who purchased the famous painting of "Lincoln Reading the Emancipation Proclamation" from artist Frank Carpenter, and presented it to the nation as a gift.

BRILLIANT FEAT: A light bulb company in Holland recently commissioned sculptor Arthur Fleischmann to carve a head out of plastic block, to symbolize the spirit of Light. The completed work, standing three feet high, is the largest carving ever made in this transparent medium.

A WORD FROM THE WISE: "He who would be a painter needs only to know three colors: white, black and red; and to have them well in hand."—Titian.

STAR-CROSSED GENIUS: Both writer, Mack Twain and artist, John LaFarge, were born the night in 1835 when Halley's Comet first appeared. Both men died in 1910, when the comet reappeared.

SOMETHING NEW UNDER THE SUN: A few weeks ago, the first use of colored smoke in skywriting was performed over New York City. Future advertising messages will shortly be seen over major cities in letters one mile high, in red, white and yellow.

MAMMOTH MURAL: Mexican artist, Juan O'Gorman, is completing a stone mosaic painting for that country's national library, which will measure a full acre when finished, and will cover the upper ten stories of the library's exterior. ●



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CABINET MAKERS TREASURY:
MacMillan Publishers

Hoard & Marlow
Retail Price: \$6.00

Practical guide for making period furniture reproductions, with full breakdown of technical procedures, repairs, and a special section on the subjects of joinery, carving, inlaying, finishing and moldings. Over 100 fine illustrations and blueprint drawings. Anyone who loves fine furniture will delight in this practical book.

SCRATCHBOARD DRAWING:
Studio-Crowell

C. W. Bacon
Retail Price: \$5.00

This exciting medium, which is preferred by many book publishers and advertising accounts, is described in a most concise manner with 155 top drawer illustrations. Covers historic background, methods, tools, procedures. A teachers's delight. For class use and the commercial or fine artist who has every reason to expect that he will be called upon to handle this popular medium in his work.

★ Subscriber price: \$4.10.

ART TREASURES OF THE METROPOLITAN:
Harry N. Abrams, Publisher

Retail Price: \$12.50

The quality of the books in this publisher's "Library of Great Museums" series continues to amaze critics and collectors. Never before has such fidelity to the originals been achieved. Contains 150 reproductions in full color and gold, and text prepared by Francis Henry Taylor, the museum's director. Many two-toned illustrations are also included in this deluxe, 240 page volume which is, in truth a portable Metropolitan Museum.

★ Subscriber price (limited offer): \$10.50.

DESIGNING FOR TV:
Pellegrini & Cudahy

Robert J. Wade
Retail Price: \$8.50

A practical, comprehensive book on art and design in television staging, written for the use of the student planning on entering this rapidly expanding industry, or the practicing graphic artist. Highly recommended by leading art directors of major networks. There is so much to know about the "how-it-is-done" side of TV that no merely skilled artist can handle assignments in this field without the sort of background this book affords. (See special article based on "Designing for TV", which appears in this issue of Design.) 216 pages with 200 illustrations.

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EARLY AMERICAN DESIGN MOTIFS:
Dover Publications

Suzanne Chapman
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The earliest known paintings (circa 20,000 B.C.) were in pastel, and it is still a favorite of many portraitists. Henderson's book traces its history and the technical methods for its use over the centuries, offering a fund of practical information for the artist and student. Well-illustrated in black & white and with several color reproductions.

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PAINTING TREES & LANDSCAPES:
Reinhold Publishers

Ted Kautzky
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Another in the well-known series of practical doing books by this leading authority. The professional's techniques for handling such difficult problems as painting puddles, roadways, fog, rain, underbrush. Contains many sepia-toned studies, step-by-step drawings and sixteen full-color painting reproductions. Will show you the basic characteristics of virtually every familiar type of tree, the tricks for delineating varied landscapes. Includes several practice projects for the advanced amateur. Altogether, a valuable addition to the watercolorist's library.

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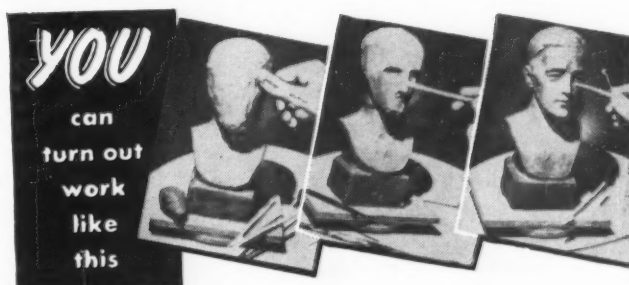
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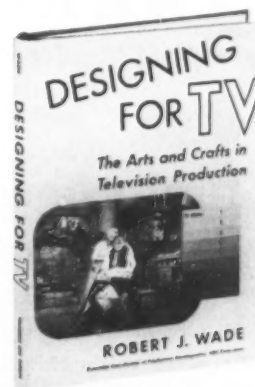
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THE first and only book written primarily for the artist, art director or art-craftsman who is now working or wants to work in the fast-growing TV field. It lists and classifies all the production arts employed in television and outlines the tested, basic techniques which may be used in solving day-to-day production problems.

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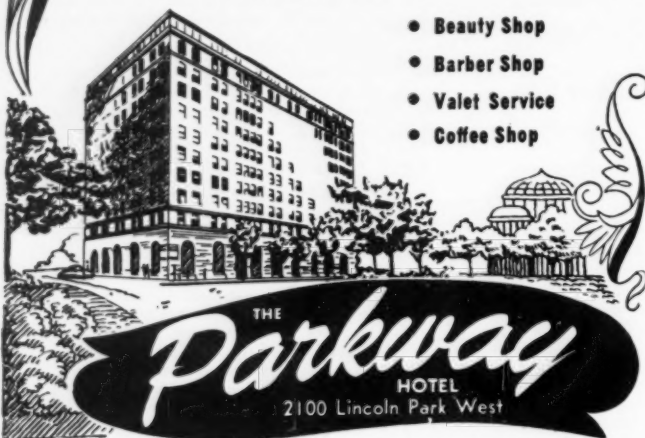
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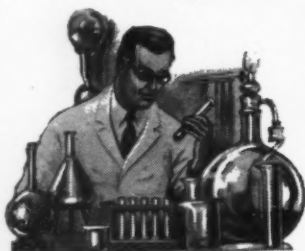
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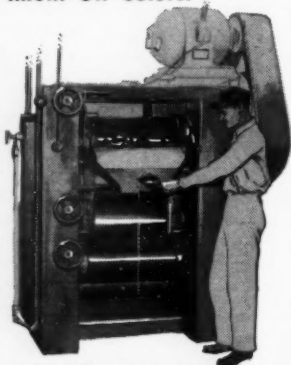
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What are the "Kit-Cats" painted by Sir Thomas Lawrence?

- A canvas 36"x28" in size, frequently used in portrait painting.

What are the transparent colors?

- Transparent colors are those which, when ground in a vehicle, permit vision through them when they are applied over another color, line or shape. The vehicles in the instance of artists' colors are: linseed, poppy, and walnut oils; casein emulsion and the various water color binding mediums. The transparent colors are: the alizarin crimsons, rose madders, ultramarines; thalo blue, green and turquoise; viridians, Prussian blues, certain raw and burnt Siennas, green earth, Van Dyke brown; cobalt blues, violets and yellows; and colors with the lake or lac attached to them. The transparency varies in degree according to the particular pigment.

How do you keep watercolors workable in the tropics?

- In response to inquiries from winter vacationists about to take off for hot southern climes, I am repeating this advice on the prevention of quick drying of watercolors on paper.

Make a solution of from 1/4 to 1/2 oz. of U. S. P. glycerine to 16 oz. of distilled water, with about 5 drops of eugenol or oil of clove. Give the paper a wash of this mixture and use it also for the medium and brush washing while painting. Adjust the amount of glycerine to accommodate the action of the drying. Add more if it dries too fast, but don't overload the water with glycerine or you will end up with a non-drying syrup. ●

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THIS MONTH'S COVER

Because so many of our readers are painters as well as teachers, the subject of landscape technique in watercolor will be of practical interest. Ted Kautzky, well-known author and practicing artist, has many tips to offer—data that will make your field trip pay off with good, strong watercolors. A special article, adapted from Mr. Kautzky's "Painting Trees & Landscapes" (Reinhold Publishers) appears on page 86 of this issue. The "Golden Maple" treescape on the cover is striking evidence of the author's know-how. •

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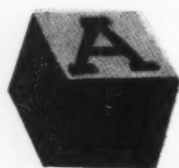
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TWO FREE BOOKS ON BRUSHES

Readers who find the article on brushes useful (p. 94 this issue) may obtain two excellent booklets on their use and care without charge. 1. Carol Janeway's: "Ceramic Brushes", on which the article is based; 2. "Hints & Facts", co-authored by Frederick Taubes and Dong Kingman, specialists in oil and watercolor technique, respectively. The booklets are handsomely illustrated in duo-color; each contains 24 pages of useful data on use, care, and characteristics of art brushes. Invaluable to the ceramist, painter and instructor. For your free copies write to: **Delta Brush Mfg. Co., Dept. D-H, 119 Bleeker St., N.Y. 12, N.Y.**

\$1,000 IN PRIZES FOR DESIGNS

Readers are invited to enter the 7th Annual Electric Sign Design Competition, sponsored by NESA, and to submit as many entries as desired. There are no entry fees. The procedure: contest applicants will be sent a photograph of an existing supermarket, along with a location map and pertinent data. They will then design an electric sign to meet its needs, sending the finished sketch for judging by a board of five well-known advertising and food store executives. Entries must be sent for arrival no later than Dec. 31st, 1952. For entry blank and full information write to: **National Electric Sign Association, 141 W. Jackson Blvd., Chicago, Ill.**

CERAMIC QUESTIONS ANSWERED

Ceramists, educators, hobbyists are invited to request data on any technical questions or similar problems in the field of ceramics. Prompt replies. Free, detailed catalogue of supplies, kilns, colors also available. Write to: **Harrop Ceramic Service Co., Dept. D, 3470 E. 5th Ave., Columbus 3, Ohio.**

ALL ABOUT CASEIN

Interested in the versatile painting medium that can be used as oil, watercolor, tempera? Caseins are permanent, fast-drying, intermixable. For a free, well-illustrated booklet that shows how to use casein, and a handy casein color card, write to: **M. Grumbacher, Inc., Dept. D, 476 West 34th St., N.Y. 1, N.Y.**

SAMPLE KIT OF COLORED INKS

Commercial artists, illustrators and educators are offered a kit of six containers of colored waterproof inks on request, by the **Artone Color Corp., Dept. D, 21 West 3rd St., N.Y. 12, N.Y.** The manufacturer claims each bottle will outlast other brands by 33-1/3% at lower cost. Enclose 50c to cover handling and shipping.

COMPLETE SAMPLE BOOK OF ART PAPERS

A topflight paper manufacturer invites **Design** readers to send for a free book containing samples of their complete line of watercolor papers and boards. High quality, 100% rag content; used widely by professionals in fine arts and magazine or advertising illustration. For your copy, write to: **Strathmore Paper Co., Dept. D, 51 Front St., W. Springfield, Mass.** Similarly, for those interested in illustration board, the ideal medium for commercial wash drawings, dry brush and lithographer pencil work, free samples of the latest heavyweight board may be obtained from: **National Card, Mat & Board Co., Dept. D, 4318-36 Carroll Ave., Chicago 24.** (West Coast readers may write this manufacturer at 11422 So. Broadway, Los Angeles 61.)

GREETING CARD ARTISTS JOBS

Free lance artists, experienced in making unusual greeting cards, are invited to contact **Greetings, Inc., Dept. D, 8 So. Richards St. Joliet, Ill.** Send samples of your work. If accepted, definite assignments at excellent prices will result.

WHAT IS ABSTRACT ART?

opinions on a heated subject by an art educator and a practicing professional

Adapted from special material in "Art School Self-Taught", new release of Greenberg, Publisher.

by

Matlack Price and Thorton Bishop

IN recent years there has come upon the modern scene a group of experimenters called abstractionists. They seek to create designs without the use of recognizable natural form and frequently distort the familiar patterns of geometric form, as well. (For instance, instead of painting a tree or a still life that conveys to an observer some idea of what the subject looks like, the abstractionist might daub his canvas to produce an effect that would suggest he was cleaning his brushes. Neither in color or form would his painting resemble the tree or the still life. What can this mean, if indeed, it means anything?)

Abstractionists regard any interpretation of a subject which resembles the original object a useless operation. "You have the original, so why waste time producing a counterfeit?" they reason. To produce a facsimile of an article an artisan must adapt an objective approach, which the abstractionist says can be adequately done by a camera. Too little of the creative faculties of an artist are called into play for such an effort, the argument continues.

So, abstractionists tell us, *they* are trying to put on canvas or sculptured form an expression of their emotional reactions to the original subject. Human form, as expressed by artists of this school, is generally distorted to a point where it appears grotesque. It seems the abstractionist must look elsewhere than toward Nature in his search for beauty. To this extent they express their own frustration.

In the projection of an idea where natural form may be borrowed to help symbolize their thoughts, the abstractionists often seek to express themselves in a language of curves and angles. They attribute esthetic significance to these lines. The lines can also express thought by the way in which they are drawn. (For instance, straight, vertical lines suggest

ABOUT THE AUTHORS

MATLACK PRICE, educator of eighteen years standing at Pratt Institute and the Rhode Island School of Design, is a former editor of the "Architectural Record", author of the popular best-seller, "So You're Going to Be an Artist." His experience also includes the art directorship of several large advertising agencies and a national printing firm.

A. THORNTON BISHOP, formerly a practicing art director for a national advertising agency, and teacher at the Grand Central School of Art, is now executive editor with the Metropolitan Life Insurance Co. Writer of many art books, he has produced, just released a new volume, "Art School Self-Taught," co-written with Mr. Price.



ABSTRACT DESIGN using unfamiliar characters shows that any skillfully organized material can be created into an effective design.

dignity; horizontal lines suggest restfulness; etc.) This suggestion of mood, however, can be carried too far—that is, to a point where the lines or forms are not generally understood. Art is a universal language and when we mumble a jargon that is not understandable to others, we fail to express what is in our hearts and minds.

In the field of pictorial representation, therefore, abstractionists fail to satisfy most of the people to whom they wish to speak. One can only wonder if much of the interest shown in these unintelligible endeavors is merely founded on curiosity.

There is one field in which abstract art finds its place—the field of decoration. A design for wallpaper or textiles need not carry an understandable message. Its function is "background" and its place in the scheme of things is one of mood. It is discerned, but does not compete with the theme of the greater composition, which in this case would be the room in which the furniture or decorative detail would be featured.

You can, of course, design a textile pattern of recognizable forms like flowers, but it could be just as good a design if the motif used were not a recognizable form at all. Repetition of form and color and the flow of line can be made interesting without having to tell a particular story.

So, while designs need not tell stories, the artist should remember that in art *everything* should have a purpose to be worthy of existence. Art should serve a positive good. It should contribute something to general use and make the world a bit better for having been created. ●



TREES and LANDSCAPES

water color technique for outdoor sketching

material prepared from key contents in the new Reinhold Publishers release, "Painting Trees and Landscapes in Watercolor", by

ted kautzky

THE AUTHOR'S MATERIALS: Ted Kautzky recommends the following notes for those readers interested in deciding on suitable art materials to use with watercolor. "My preference in paper is always a handmade sheet, rough or semi-rough, all-rag stock of 300 pounds weight. (i.e. Whatman, D'Arches, Crisbrook, Royal Watercolor Society.) These sheets measure 22"x30". Cut the sheet in half for outdoor work; use the full sheet for the larger facilities of your studio. Either side of such a paper can be used. The D'arches paper is recommended for scenes picturing fog, rain and mist. For strongly contrasting scenes, use Whatman or Crisbrook, with its extra whiteness.

"My painting palette consists of about fifteen transparent watercolors manufactured by Grumbacher and Winsor & Newton. The colors: Alizarin Crimson, Vermilion Red—the first is cool and the last is warm in tone; Cadmium Orange, Cadmium Yellow, Aureolin Yellow, Cadmium Lemon; French Ultramarine (blue), Cobalt (for summer skies), Winsor and Cerulian Blue (for passages of sky and mountains), Hooker's Green #2. For earth colors I prefer either Raw or Burnt Sienna, and both Raw and Burnt Umber. My neutralizing is done with Davy's Gray (warm) and Payne's Gray (cool.) And finally, my monochrome studies are done with the warm, brownish-gray color, Sepia.

"My choice in brushes: flat square-end sign painter's ox-hair brushes (½" for general use, 1" for larger washes); a few round brushes (#1, #2, #3 for details, and #12 for medium washes.) Best type: red sable."

THE object in writing about trees (which form a large part of a landscape) is not botanical in nature, but rather to tell the watercolorist how to characterize their basic features. It is assumed you are already competent in general painting methods; here are vital tips in the restricted area of landscape painting, with its trees, mountains, puddles, lakes, atmosphere, buildings and roads.

FOG AND RAIN

Fog obscures details, especially in the middle distance and background. Local color loses its original identity and takes on the color tone of the fog, as the planes recede into the background. Usually the foreground becomes the darkest value, with its colors the least affected, except for a certain grayness. Fog is usually a purple gray, a gray-green or a neutral gray. My palette for fog is: French Ultramarine Blue, Burnt Umber, Hooker's Green #2 and Davy's Gray.

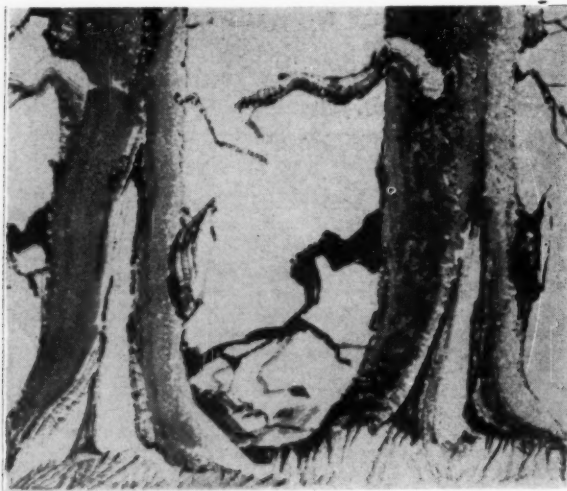
There are two ways to create fog. (1) Wet the paper with a sponge or brush in the most affected portion of the picture—usually the background—and paint in immediately with your brush loaded with the desired colors. (2) If working on dry paper, complete the painting, allow it to dry and then go over the affected areas with a brush dipped in water to blur the details.

ROAD PUDDLES

The illustration at the end of this article shows a puddle of dark value, making it secondary to the remainder of the scene. The dark reflections are edged with white surface streaks, the large one in the center of the puddle serving to add an element of three-dimensional depth to the picture. If the puddle were the dominant element in the painting, it would reflect light and be lighter itself. Remember: a light valued puddle has a dark edge; a dark valued puddle has a light edge. The lighter the puddle, the more important it becomes in the picture.

STROKES USEFUL FOR PAINTING TREES

On page 87 are a number of useful brush strokes and the types of brush used to create them. These are used to



DETAILS of brush strokes for painting trunks of slim and heavy trees. Dry brush technique is used.

SKETCH FOR COVER was made on author's favored D'Arches 300 lb. weight paper. Examine the color work on the front cover, noting that no details are painted in foliage—only broad masses. These masses are first indicated on the paper with light pencil sketching. Rough paper helped make texture valid.

indicate texture, trunks, branches and foliage.

Illustration #1 indicates the vibrating quality of foliage in a few, deft strokes. Use a square-end brush, dipping it in the paint and then twisting its hairs in the palm of the hand to make a ragged appearance. Use water sparingly and stroke this broomlike brush onto the paper to make your foliage. Naked branches are outlined with a small, round brush, as in the lower portion of this first illustration.

#2 is a useful stroke for palm tree foliage, hanging moss or willows. Again, use a square-end brush and more pigment than water. Accent more heavily on the bottom of the stroke and then lift quickly to taper off the paint residue. This drags tiny particles of color over the rough paper surface. The lower dark branches are made with a round brush held almost upright.

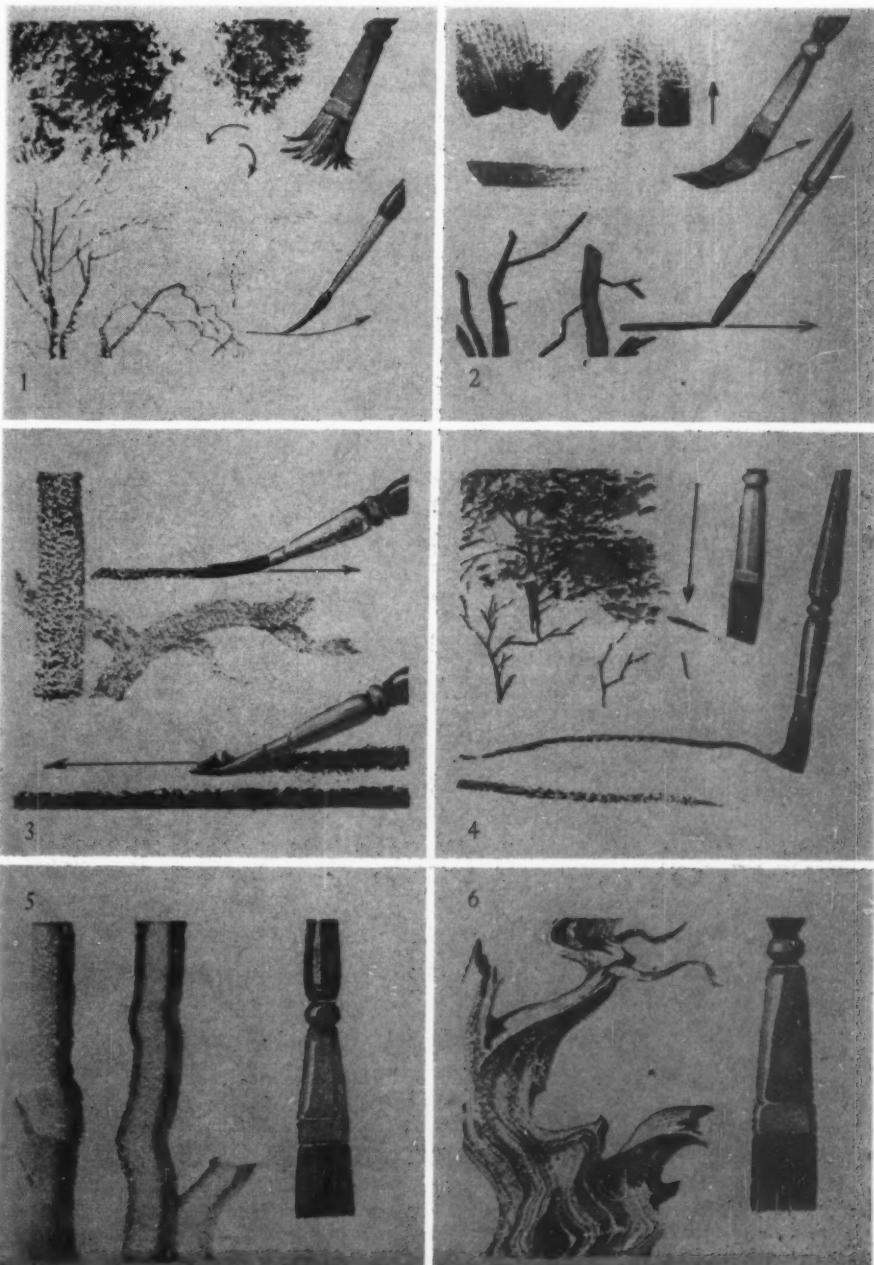
#3 shows surface texture—that is, bark. The square-end brush, charged with pigment, is held almost flat to the paper and dragged lightly. Rougher bark is simulated by *pushing* the brush backwards.

#4 indicates the way to show branches connecting masses of foliage. It is done by using the sharp edge of the square-end brush. The brush is held upright and the paint is applied with light taps. The lower section indicates the same brush producing a different texture by using the sharp edge in a side stroke, lightly touching the surface with little wetness and a lot of pigment.

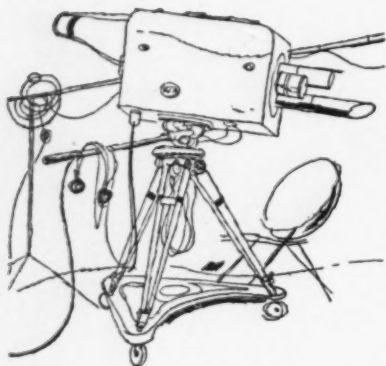
#5 is for smooth tree trunks, like birch or beech. A three-dimensional roundness is imparted by the brush strokes' own shading when moved across the paper. More paint is on one side of the brush than on the other, to indicate the side-lighting of the left tree trunk. The front-lighting effect of the other trunk is rendered by having equal amounts of pigment on both edges of the brush, leaving the center portion drier.

#6 is a tree stump, driftwood or a gnarled cypress. It is done in this man-

(please turn to page 102)



USEFUL STROKES for painting details of trees are shown here, with specific information in article proper. Square end and round tipped brushes are two most useful tools for tree painting.



DESIGNING FOR TV

technical information for graphic artists who want to break into the booming electronics field

material adapted from "Designing for TV",
Pellegrini & Cudahy, Publishers, by

robert j. wade

N.B.C.—TELEVISION

TODAY, in New York City alone, TV artists and scenic staffs are receiving more than \$3,000,000 annually for their services. This figure does not include free-lance art work, fees to photographers, typographers, miniature makers or visualizers. There is room for you too, then, if you have the talent and know-how.

Here are the general categories needing personnel:

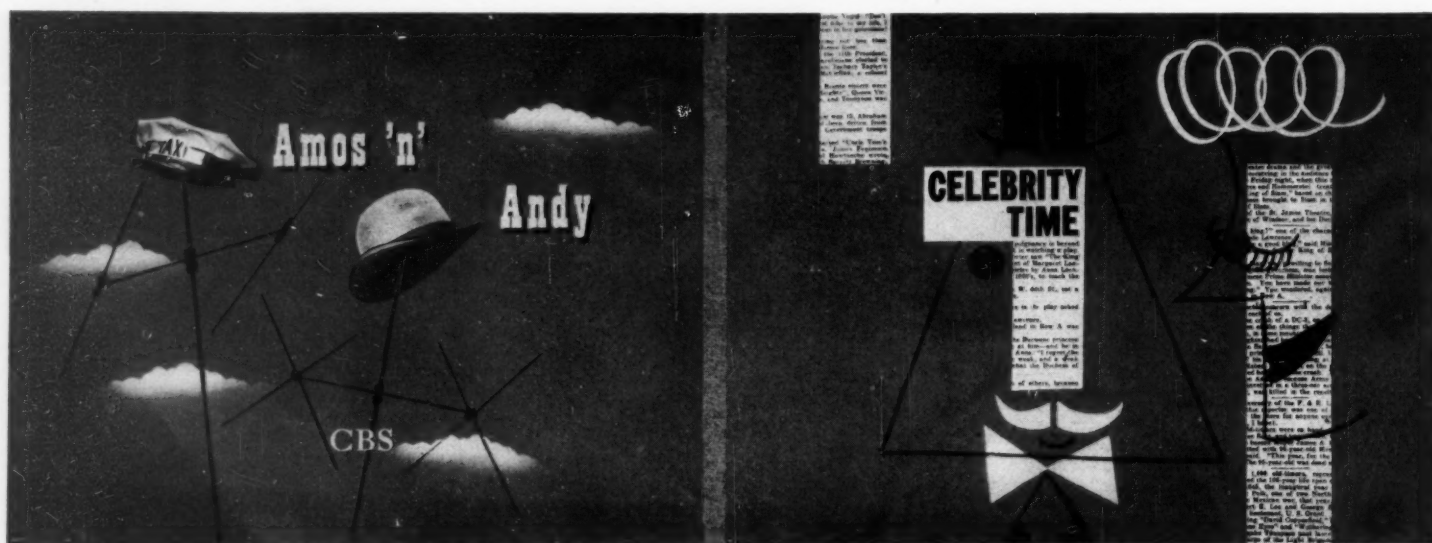
Set Designers	Title Artists
Costumer Designers	Illustrators
Scenic Artists	Cartoonists
Model Makers	Letterers
Draftsmen	Various Specialists
Fashion Stylists	Staff artists

These positions are available at larger TV stations and networks. In your own home town, a local TV studio does not need so large a staff, for most of their programming comes over the network. However, smaller stations provide excellent training facilities, and they will call upon their art personnel to fill in with local spot commercials, lettering, illustrated lectures and countless emergency tasks.

Before catching the next train for Manhattan or Hollywood, you'd better familiarize yourself with the nomenclature and techniques of television. The basic data is provided in this article, condensed from highlights of "Designing For TV," the new release of Pellegrini & Cudahy, which is further reviewed in this month's Book Section.

THE JOB OF THE ART DIRECTOR

He is in charge of the many artists employed by a specific program. He fuses their individual talents to meet the needs of the program. He checks to see that titling, set design and properties are not incongruous to the mood or date of the program. He interprets the often-confusing notes of the script writer, so that the artists will understand what they must depict. When, for example, the writer says: "Paint a background showing circus midway



TITLES FOR TV often combine freehand lettering, printing, montages and photography. Occasionally, the lettering is done on transparent "cells" and the background is of a scenic effect which remains when each new title is dropped before the camera and the old one removed. Examples above are by the art staff of CBS-TV under supervision of Art Director, George Olden.

with miscellaneous props, etc." the art director must make certain that the "etc." does not happen to show a lemonade stand if the sponsor sells beer.

At a major network studio, the Art Director may be in charge of a hundred people. At a home town station, he may be the entire staff. In any case, his is the last word on preparing the setting and bearing the responsibility for errors.

CONCERNING TV'S GRAY SCALE

The TV camera sees things differently than we do. White photographs poorly, often causes black reflections. (That is why mirrors and jewelry are often soaped down and why actions are requested to wear light blue shirts and costuming rather than white.

It would be very simple to design sets in about nine shades of gray and thus not have to worry about how colors photograph. This is done, to be sure, but unfortunately there are some things that are not gray to start with. Like people, furs, draperies, furniture, cosmetics; all these have color. Each TV station, therefore, must prepare for itself a special gray scale chart, comprised of nine graduated hues from black to white. The scenic artist and even the cartoonist should study the station's *gray response chart* before doing any art work. This chart is compared with the picture being seen in the station's TV monitor during rehearsal, and the artist will note how each true color registers. Is the actor's face the equivalent of the fourth gray band on the chart? Is the background keyed to band number seven? Knowing this, he can proceed accordingly, changing things until the picture becomes harmonious and valid.

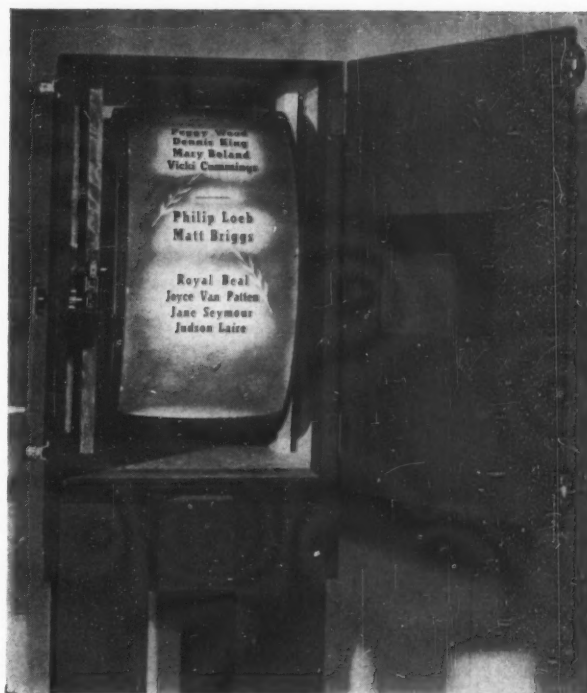
NOTES ON SET PAINTING

Most scenic artists prefer to work with cold water dry colors and glue binders, because these are more easily blended from one unit of scenery to another. Recently, new casein and plastic prepared paints have become popular, and they are more practicable for TV. The larger paint manufacturers can supply you with a chart showing the tonal responses on the gray scale of their pigments. Casein paints, sold in paste form, mix easily with cold water and need no glue binder. Their covering power is great and they dry quickly. A word of caution: avoid caseins with large quantities of tung oil and resins, for these substances will make it difficult to clean your brushes. And those brushes, incidentally, are specially made for the job. They are fairly stiff, usually of Russian or Chinese boar bristle and are becoming hard to buy, since they come from the Far East. A fairly effective substitute is made of nylon. Scenic brushes are quite expensive; the price range is from \$18.00 for a three-inch foliage tool to \$50.00 or more for a large priming brush. Oil paint type brushes are generally unsuitable for this kind of work since the hairs are not resilient enough and do a rather sloppy job.

The air brush and sprayer are two valuable tools for TV set painters.

THE JOB OF THE TITLER

In the trade, almost any piece of artwork that is not a scenic background is called a title. Lettered titles, generally used to announce a program or commercial, are hand-drawn (or stock lettered) on cards measuring 11"x14" and 20"x30". The ratio of the field which will show in the televised picture is 3:4, including an allowance for margins. Because screens are relatively small, only bold Roman or Gothic types should be employed. Anything smaller than the equivalent of 48 point size will be too small to read comfortably. Always make your titles simple. The diagram on page 91 shows you the layout for a title. Preferred color combinations for titles are: white on black, black on off-white, black on gray, white on gray.



CRAWL BOX is a gadget which revolves titles on a rotating drum, giving illusion of type progressing from bottom of viewer's screen to the top and out.



CAPTIONS and titles are the work of the freehand artist who works within the edges of a special mask.

With the new colossus of television demanding so many graphic artists to feed its insatiable maw, up to date information on what is required by the industry will prove of much value to the talented newcomer. Today, hundreds of artists, designers, visualizers and art technicians express their individual talents before audiences so vast that it would take the average legitimate theater, with its eight performances a week, over a quarter-century to reach the same number of viewers that watch a single network TV show.

In this great, new industry, the artist, trained to interpret the needs and intentions of script writers and vocational future packed with challenge and opportunity.

—Sylvester L. Weaver, Jr.
Vice President, N. B. C.



Television commercials include the above three art techniques of animated cartoon, puppetry and still-poster.

Illustrative material is normally executed on cards measuring 11"x14", 15"x20", etc. The size of your studio's floor space may determine how large your cards should be lettered. The camera must have room to back up. The usual media for illustrations like those shown at the head of this article, are brush and India Ink, transparent watercolor and opaque poster or artist's casein. Keep the gray scale in mind. Many times free-hand art work will be combined with three-dimensional props, like frames, puppets, tennis balls, cigarettes, etc. Often, two cameras will form a composite picture.

MECHANICAL DEVICES FOR TITLES

The need arises during many programs for "pull-aways." These are live lettered titles on single thickness Bristol board or thin drawing paper. These are mounted on plywood backings with slots cut out. Then the lettering is exposed for a viewing and pulled away from the opening along a track behind the bulletin board. The lettering is

illuminated from the rear with a 250 watt spotlight. Pull-aways have many uses, the most familiar being for election returns, charts, graphs and novel animation. (In this latter, the lettering is slowly revealed in script, by pulling off a mask. This produces the illusion of magic writing.)

Another important tool for the title artist is the mechanical box known as a *crawl*. If electrical, it consists of a small motor connected to a revolving drum. The title is lettered onto a paper sheet and then affixed to the drum. It then turns and the title shows through an opening cut into a wall of dark wood or metal. As the titling is exposed, the TV camera picks up the image. Crawls are also operated by hand if necessary. When seen over the screen, crawls seem to rise from the bottom and disappear at the top.

Another type of crawl consists of merely lettering or printing messages on cards about 14" wide by 36" or more long, and then laying these on a flat bed. The camera rests over them, transmitting the message as the card is pulled across the field. The earlier-mentioned revolving drum is most generally preferred, since it does not jerk erratically.

STYLES OF T.V. COMMERCIALS

When an advertising client decides to have an animated commercial, this will be customarily handled in one of three ways; as a still-poster, an animated cartoon, or a live commercial combined with either of the above types or possibly puppetry. The artist plays a major role in any type.

The standard procedure begins with the advertising agency and a film studio discussing the desired commercial. The usual advertising agency is not equipped to adequately handle such a venture from start to finish and may call upon the close support of the studio in such facets as writing the script and handling production details. Major agencies do have a special department which can prepare the shooting script, but it is the art agency and studio which do the production work.

If the script calls for *live action*, an actor will be seen demonstrating the product, and the backgrounds, props and titling must be done by a graphic artist. His lettering is done in blacks, whites and grays, as is his cartooning if necessary.

The second type of commercial is the *animated cartoon*. It is probably the most complicated and therefore most expensive form, requiring hundreds of accurate drawings for the one or two minutes screening time involved. The group of artists who work on the animated commercial may put in as many as two thousand man-hours work from start to finish. Special effects are often employed to break the monotony of the straight cartoon, and to best present the product. Many of these, such as "wipes", "fades", distortions, flip-overs and dissolves are camera magic and are not the problem of the artist. But he will often have to do trick drawings, shot one frame at a time, to create the illusion of a product's movements, growth, diminution or change of shape. A sound background of study in perspective and mechanical forms will prove invaluable to the graphic artist.

The usual commercial may employ as many as thirty or forty artists, each doing a specialized task (i.e. backgrounds, animation). In addition to this, of course, there will be a small army of technicians, camera crewmen, makeup artists, sound effects people.

Animated commercials of the type above-described are far too complex to be handled by the average station. Most commercials are produced specially by personnel who do only this work. The station in your home town is seldom obligated to go into the exacting work. There are emergencies, however, when even a small TV studio will have to try its hand at semi-animation. When such films must be

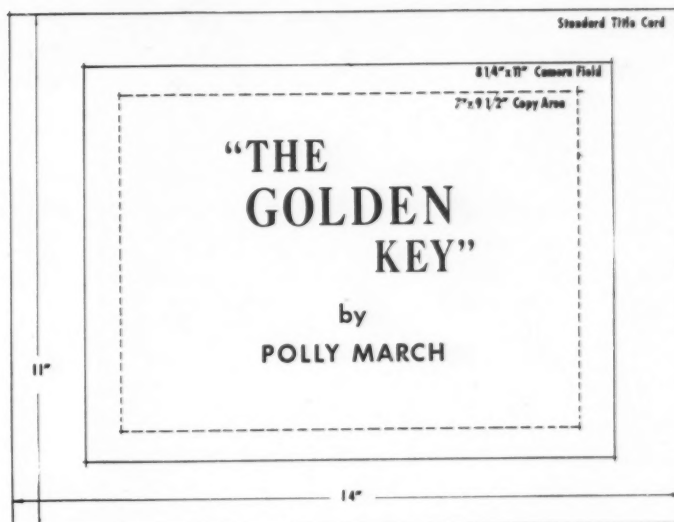
shot locally, the graphic artist provides partial animation by using transparent cells over a still or moving background. This gives an illusion of movement, but is purely a low cost, substituted method.

PROCESSES AND MEDIA

Artwork for television is practically always executed in the established ratio of 3:4 except when it is known that (a) the camera is to pan or tilt up and down on certain copy, and (b) the material is to be used in a succession of shots: such as a "Wanted for Murder" poster in a sheriff's office, or an historic parchment scroll. In such cases, the ratio is abandoned for the sake of reality in the finished work.

The artist's media for TV include opaque (poster) watercolors, casein (in tubes), transparent watercolors, and any of these combined with certain dyes, pigments, colored inks, etc. When a display will be used repeatedly, it may be rendered in a permanent form, such as artist's oil paint. Cartoons are executed with brush and India ink rather than pen, and also with brush and retouch colors (white or black) against a gray board.

Generally, the graphic artist strives for partial or total realism, employing a slick, smooth technique. Pencil renderings, pen and ink sketches, etchings, steel engravings and lithographs do not reproduce well in television, although plain line drawings (without too much scratchy "technique") are acceptable. Rubbed pastels would be excellent for headlines and for rounded or streamlined products, but this medium has not yet been extensively employed. No doubt it will be more popular when color television is in large scale operation. The air brush is a very effective tool



TITLE CARD has exacting layout requirements so that all portions of message will be within limits of viewer's screen. 11"x14" is most common size, and lettering is both broad and simple to permit easy reading.

for rendering television artwork.

Ben-Day tones or charcoal or crayon drawings on pebblesurfaced board are too spotty for general acceptance because detail is frequently enlarged in the broadcast picture. When newspaper or magazine halftones are to be reproduced, they must be airbrushed to overcome the enlarged dot structure of the 55 to 144 line screen which is the basis for such halftone printing.

(please turn to page 101)

THE MORGUE of a T.V. graphic artist contains countless items, from photostats of contemporary and historic newspapers, to copies of documents, bills of lading, police "wanted" posters and coats of arms.

Albany Argus Extra. Feb. 21.



An Honorable Treaty of Peace,

PROCURED BY

The valor of the
AND
Patriotism, Perseverance
OF
Supporters



American Arms,
THE
Perseverance and Virtue
THE
of the War.

We received by express, at 12 o'clock this day, in connection with the offices of the Evening Post, New-York Gazette, and Mercantile Advertiser, a copy of the Ratified Treaty, between this country and Great Britain, and hasten to lay it before the public. It was brought from Washington to Philadelphia in 14 hours, and from Philadelphia to New York in 9, performing the whole distance from Washington to this city (240 miles) in 23 hours.—Com. Adm.

ARTICLE THE THIRD.
All prisoners of war taken on either side, as well by land as by sea, shall be restored as soon as practicable after the ratification of this treaty, as hereinafter mentioned, on their paying the debt, which they may have contracted during their captivity.—The two contracting parties respectively engage to discharge in specie, the advances which may have been made by the other for the subsistence and maintenance of such prisoners.

shall have power to adjourn to such other place as they shall think fit. The said commissioners shall have power to ascertain and determine the points above mentioned, in conformity with the provisions of the said treaty of peace of one thousand seven hundred and eighty-three, and shall cause the boundary aforesaid, from the source of the river St. Croix to the river Iroquois or Cataraugus, to be surveyed and marked according to the said provisions. The said commissioners shall

pective reports, declarations, statements and decisions, and of their accounts, and of the journal of their proceedings, shall be delivered by them to the agents of his Britannic Majesty, and to the agents of the United States, who may be respectively appointed and authorized to manage the business on behalf of their respective governments. The commissioners shall be respectively paid in such manner as shall be agreed between the two contracting parties, such agreement being to be

SOAP SCULPTURE

ordinary soap and low cost soapstone are excellent carving vehicles

compiled from material in "Anyone Can Sculpt", the new Harper & Brothers art book

by
arthur zaidenberg

A GREAT boon to the amateur sculptor has been the popularization of soapstone by commercial manufacturers. Along with the common variety of household soap, this material brings sculpture projects within the reach of budget-minded artists, teachers and students.

Soap sculpture is not permanent, but with proper care may well outlast plaster and even clay pieces, since it is not subject to cracking or crumbling with changes of temperature. Moreover, the outlay is only ten cents or so for a good sized bar of soap. The most economical and practical buy is kitchen soap like Ivory, rather than the smaller perfumed bars.

There is no problem with grain in soap, of course, and it may be carved with a razor blade and penknife.

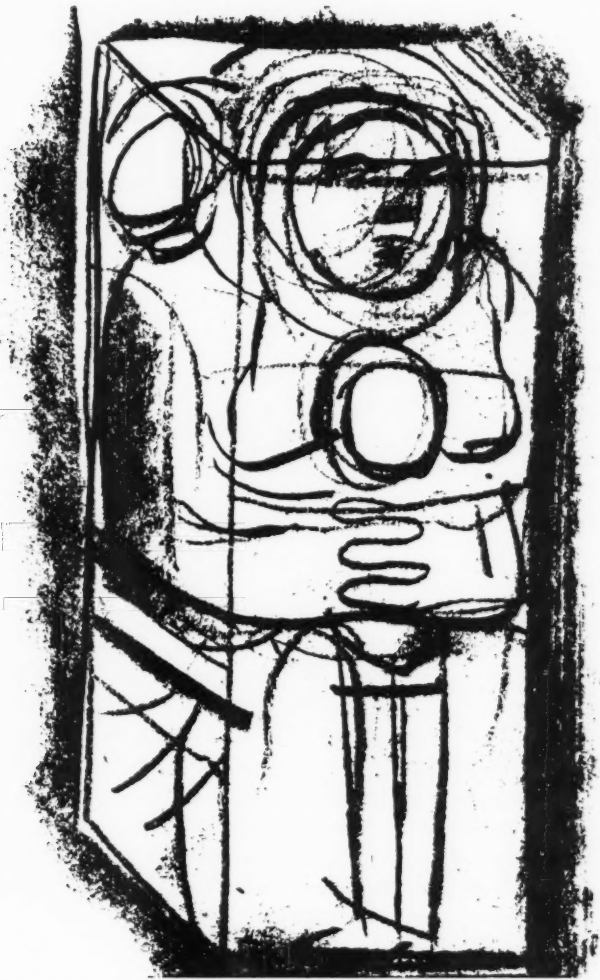
You may write to the manufacturer of the type you choose, asking for large bars. The address is customarily found on the wrapper. Choose the color you prefer for the project on hand. (For example, Lifebuoy is red, Palmolive is green.) Should smoothness be desired, the usual hours of polishing a harder substance are eliminated by simply putting the soap under warm water and rubbing your fingers along its surface.

Soap and soapstone sculpture is entirely a carving process, cutting down the figure rather than adding to it.



© JACQUES HELICZER

EASY TO HANDLE, soapstone is worked with a sharp knife or razor blade and a rasp for removing large areas.



© A.A.A. GALLERY

FIRST STEP in carving soap or soapstone is to sketch the conception on all four sides of the block. Waste areas are then carved away with large cuts until the point where finer working is desirable.

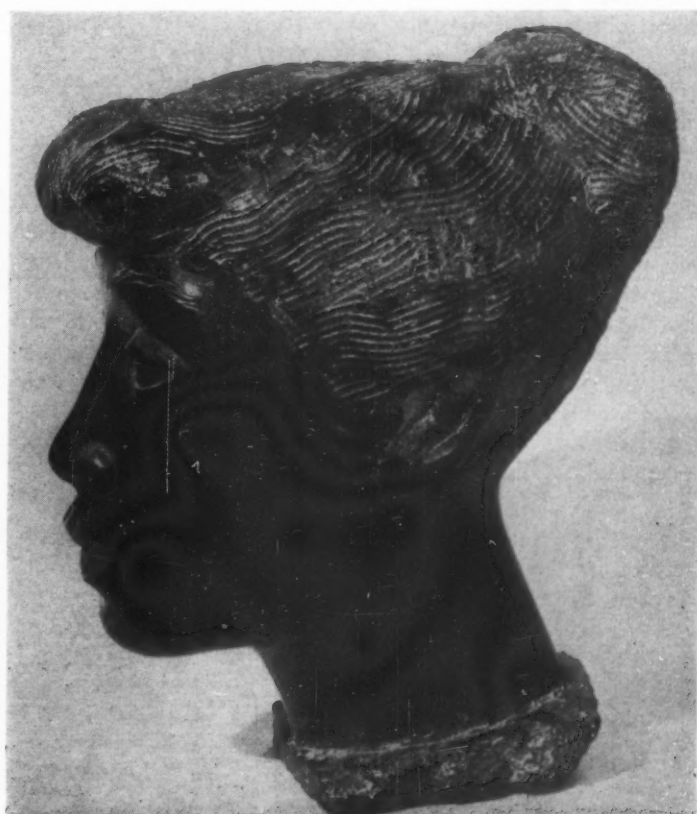
Your design is scratched lightly into the surface on all four sides of the cake, and then the carving begins at once with small, even cuts. Do not carve too intricate a shape, for the material demands broad concepts or it will break off.

Soapstone, known commercially as *Sculpstone*, is worked exactly as is ordinary soap. It is a serious medium in the fine art category and this becomes evident on examining the work of Jacques Heliczer, sculptor of the Nubian head illustrated below. He has been conducting a one-man crusade in hospitals and schools to popularize the use of this pliant substance. Its advantage is one of permanency and durability, while retaining the desirable characteristic of relative softness. It does possess a grain, but the hazards of chipping and splitting are quite small. The stone is available in many colors and textures, a number of which, without artificial effort, simulate the appearance of much harder stones like marble and jade.

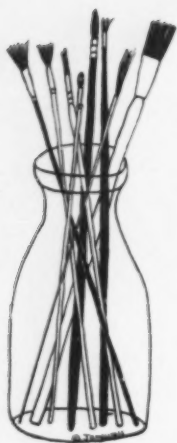
Soapstone is economical and the blocks are large enough to bring it within reach of a small art class budget.

Details may be added to your rough figure with the use of the penknife tip, an orange stick, needle or any sharp instrument. ●

SOAPSTONE is capable of highly artistic results in the skilled hand. Coming in many colors, the material is more durable than ordinary soap, can last for centuries. Soap is recommended for elementary students, Sculpstone for more advanced students and professionals.



© JACQUES HELICZER



the care and use of **CERAMIC BRUSHES**

Adapted from Special Material in the
Booklet "Ceramic Brushes" by

carol janeway

A brush is the one thing, next to paints themselves, on which you cannot possibly skimp and hope to obtain good results. Even the most talented artist would have difficulty trying to paint with a brush that did not follow his will. In fact a cheap brush is impossible to point with. It will have no spring to it, the hairs will shed, and it will be difficult to control.

As with fur coats, the trade names of hair and bristle are very often misleading. French camel hair is really Russian squirrel, black sable is brown bear, fitch is skunk and Russian sable is fitch. It is all very confusing. Even red sable is Kolinsky. Only ox, badger and goat hair remain themselves.

The question now, is which hair for which purpose? If you are painting in underglaze on a fired or bisque piece you will need a brush that will snap up well since the surface is abrasive. You will also require flexibility. For these qualities red sable is your best answer, but Russian sable and ox-hair are also adequate for this purpose. For banding, glazing or laying on washes use fine camel hair brushes. Bristle brushes, because they are stiffer, are used in ceramics where a rough or textured effect is desired.

A BRUSH FOR BANDING

Use the brush known as a Sevres (i. e. slanting or cut liner) for applying bands of color to pottery. The procedure consists of holding the brush with its cut side against the ceramic piece. The paint must be fairly liquid or the brush will not hold enough to complete a full turn on the banding turntable. Place the object directly in the center of the wheel. If your wheel is not equipped with an adjustable arm rest, support your wrist with the other hand, so the band will be applied steadily when the wheel spins.

FREE HAND LETTERING

Lettering on ceramic pieces, tiles or plates is tricky work and requires the best quality red sable brush you can afford. For bold lettering use a show card brush, which has a flat, square edge. For freehand, curlicue lettering, use either

a scroller or tracer brush. If these prove too difficult to handle at first, you might practice with a red sable watercolor brush. This is easier to control due to its fine point and short, resilient hair.

Fine lines, similar to those created with a pen, are possible by using a script or scrolling brush of red sable. The hairs are quite long and thus the use of this type of brush requires practice, but the final results are lines finer than can be made with any other brush.

DRY BRUSH AND STIPPLE

For painting horse manes and tails and for any other work requiring a dry brush technique, use the bristle brush. These come in several varieties, including Artist's Bright, Angular Fresco Liner and Deerfoot style. Apply the paint very sparingly and first test out the quantity loaded on

DRY BRUSH



OFFER TO READERS: The Delta Brush Mfg. Co. offers readers a special booklet, "Ceramic Brushes", by Miss Janeway, free on request. This handy, thirty page handbook, will prove invaluable to all ceramists who require detailed information on selection, use and care of their brushes. Offered for limited time only by writing to: Delta Brush Corp., Dept. D-H, 119 Bleeker St., N. Y. 12.

your brush on a scrap tile before actually applying it to the workpiece.

Stippling (for shading, leaf effects, etc.) is done with a black sable Deerfoot brush, sometimes called an angular stippler. Here again you will use paint sparingly and first test the appearance on a scrap tile or plate. Since this type of painting, if in underglaze, sometimes leaves lumps of paint which later interfere with a smooth application of glaze, the excess should be flicked off with a knife when dry. Where a coarser grain is desired, use an ordinary sponge instead of a brush.

WAVY STROKES AND GRAINS

A decorator's bristle pipe over-grainer brush, which simulates the grain in wood) is used for creating wavy lines, hair or wood texture. It is actually several small brushes mounted into one handle and different colors may be applied onto each tuft if desired. Hold it slantwise.

OTHER PROBLEMS SOLVED

Glazing: In applying glaze, use a camel hair quill for small surfaces and those points on jewelry or other intricate objects which are difficult to otherwise reach. Apply glaze over larger areas with a spray gun.

Covering large areas for sgraffito: Use a soft-haired flat brush for backgrounds, areas to be in solid colors or those to be later cut through for sgraffito effect.

Polka Dots: Use the wooden end of the brush, dipping it into the paint and then tapping it against the object.

HOW TO CLEAN BRUSHES

If your ceramic paints are mixed with a water-soluble medium you need only rinse your brushes with water (warm or cold, never hot) and shake off the excess with a sharp flick. Do not use soap. Stroke any straggly hairs into place with your fingers. Never form the dangerous habit of pointing a brush with your lips; most paints, and particularly ceramic paints, contain toxic substances!

If you are using ceramic paints mixed with an oil base, your brushes must be cleaned by swishing them in turpentine. If this is not sufficient to cleanse them and they still feel sticky, the turp bath can be followed by soap and warm water. Squeezing the hairs downward between the fingers will help remove the excess soap and pigment.

Brushes which are used for gold and silver can be given a preliminary wash by dipping them in a special jar of turp, which is saved and not thrown away. This jar, which should have a tight fitting screw top lid, will eventually build up a concentration of gold or silver strong enough to be re-used as a paint—a wash of gold, or a lustre.

Neglected brushes which have stood around uncleaned, and allowed to harden, may be salvaged by cleaning in a solution of Oxydol, Dic-a-doo, or any commercial paint-brush cleaner.

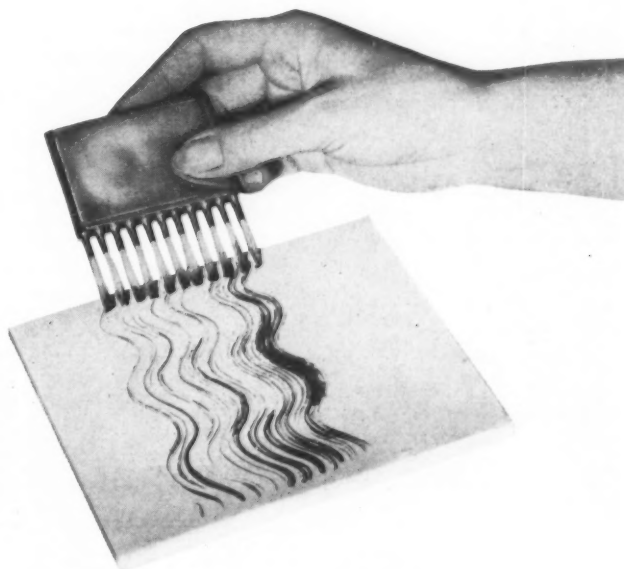
STORING AND SALVAGING BRUSHES

All brushes, when not in use, should be stood upright in a jar so that the points are not bent, or hung head down in the spiral spring of a brush washer. Brushes which are not in continual use should be placed in a box with paradichlorobenzene nuggets. After all, a sable brush is as vulnerable as a sable coat.

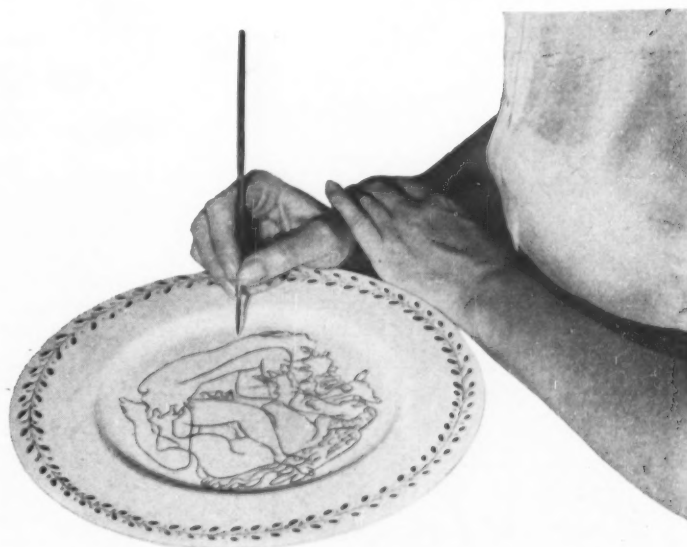
Worn brushes need not necessarily be thrown away. On the contrary, they are often treasured, since the way in which a brush wears out has a great deal to do with the very personal way in which it is used. Each painter will in time set his own signature on a brush. A really worn-out brush is useful for sweeping out crumbs of kiln dirt or for applying glaze or kiln wash. Finally, when no hairs are left at all, you can use the handle itself for stirring paint. ●



STIPPLE



WAVES AND GRAINS



FINE LINES

SCULPTURING WITH PAPER

from material* by

mary grace johnston

*The new portfolio, "Paper Sculpture", Davis Press Publishers, contains many experiments for teachers, occupational therapists and hobbyists desiring to work with three-dimensional design. The book is available to readers thru Design's Book Service Department and is reviewed in this issue.

PAPER sculpture is an all time favorite with art classes of every level and has been widely used in the field of occupational therapy. The materials are low cost, the medium free and limited only by the maker's imagination.

Projects are endless. Among the objects that can be made are portraits, collages, abstractions, mobiles, flower



MATERIALS AND TOOLS for paper sculpture are all low cost, the majority being standard classroom or household items.

forms, masks, ornaments and flower & leaf decorations.

A variety of useful materials are pictured on the facing page, but basically, colored papers, pastes and cements, scissors and fasteners are your working kit.

The most satisfactory papers are heavy, strong and flexible. Smaller sculptures will require standard sheets, and larger projects may call for heavy paper in rolls.

Coated paper or colored foils are the lightest variety and must be handled delicately to prevent tears or wrinkles. Packaged construction paper is recommended for beginners, as is heavy drawing paper. Manila tag paper has considerable spring to it and is the best type when sharp creases or folds are called for. Commercial show card poster makes an excellent backing for mounted designs. The backs of larger mounts should be braced with heavy cardboard strip.

For cutting, use a single-edged razor blade and a pair of scissors. Use a dull razor blade to score the paper. An ordinary kitchen knife comes in handy to furling and rounding flat pieces. A compass is occasionally necessary for outlining true circles. Do your work on a wide, low table with a soft wood or linoleum top. Hard tops may bruise delicate papers or cause tearing when a razor blade is used. And finally, have a waste receptacle nearby for scrap.

FIRST EXPERIMENTS

Paper sculpture begins when a flat piece of paper is curved or bent to produce more than a single plane. This creates a third dimension, the prime requisite of sculpture. The cylinder is the foundation form for sculpture in the round. Roll a sheet of paper and fasten it at top and bottom. Stand this roll on end and it is ready for you to add attachments. If you want a fluted column use paper that is at least twice as long as it is wide. Fold the long section once, then each half again. Keep dividing each section in half with a fold until it becomes too awkward to handle or the folds are twice as wide apart as you want the final pleat to be. Turn the paper over and score a line between each fold with a dull razor blade. Bend the length into accordion pleats and fasten together.

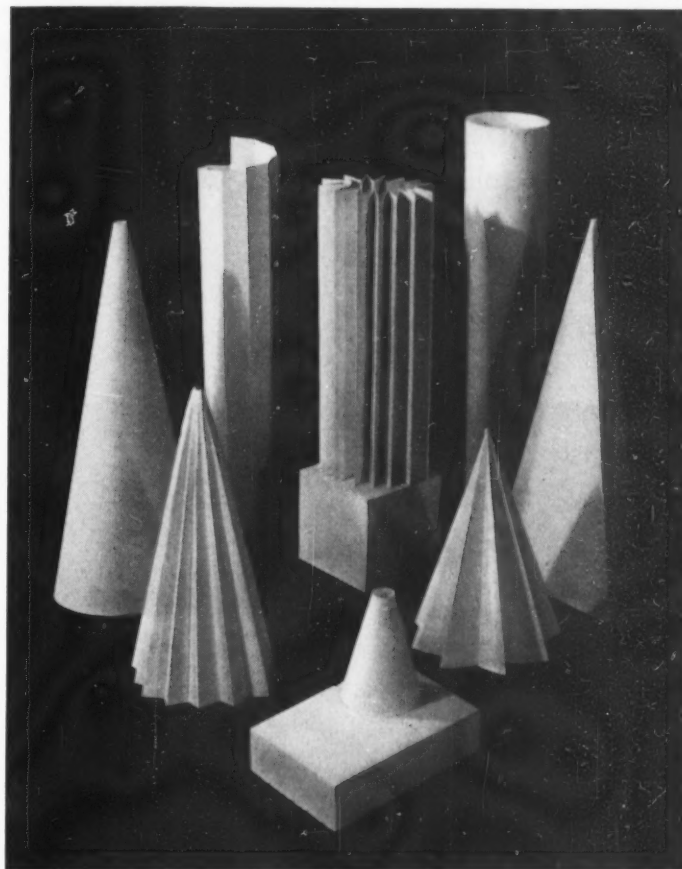
Cones are another useful shape, important to figure designs, skirts, bodices and sleeves, flower shapes, musical instruments. If the cone is to be long and slender, use a small section of the circular shape, cutting from the center to the circumference in a straight line. If it is to be wide and full, use more than half the circular shape. If it is to be pleated, use the whole circle and fold across the center, making each crease the diameter.

Pyramids are useful for supports and abstractions. Start with a whole circular shape, divide it into the number of sides your pyramid will contain around the circumference. Leave a slight lap for fastening with staples, glue or scotch tape, then cut, fold and bring the sides together. When a base is required, attach the required shape on the bottom in heavier cardboard and then, if desired, cover this with paper stock to match the rest of the figure. (If the sculpture is to be suspended, no extra weight is necessary, and just the matching paper is necessary.)

PORTRAITS IN PROFILE

A more advanced project is portraiture. These paper heads, in low relief, make an attractive complement to posters, signs, showcase displays and window decorations. If your head is mounted onto a poster, any lettering should also be done in relief. Cut out the letters from thick card-

(please turn to page 102)



TWO BASIC PROJECTS described in article are the primary geometric shapes upon which all paper sculpture is built, and portraiture. Most common shapes used are the cylinder, cone and triangle. Portraits, whether head-on or in profile, employ these shapes, with details pasted in position from various colored papers.



MASHED PAPER ART

papier mache uses waste materials, creates a variety of art projects

Photo © Binney & Smith Co.



"DANCERS"

by Victoria Bedford Betts

Discarded coat hangers can be used to make the skeleton of a figure. Paper strips are pasted about the object and built up in alternating directions to create the form.

NO art material is as plentiful or cheap as waste paper. Waste paper and library paste is just about all you need to make art objects in papier mache. Decorating with paint, crayon and other media adds color and you won't need a single unusual tool.

Newsprint is the most common waste material employed, but paper toweling, odd scraps and tissue paper is also quite satisfactory. Wire coat hangers will suffice to make the twisted skeleton of the figure you plan; the mashed paper is applied over this armature and when it becomes hardened, the figure will last for years.

Amateur theatrical groups report that papier mache has a secondary value in that it adequately replaces properties that, in original form, are fragile and may easily break. Vases, statuettes, even imitation fruits are made of it. These lightweight objects hang easily on the canvas walls of a stage set without tearing the flat, and picture frames of mashed paper composition hang without difficulty.

Papier mache is generally made by the pulp method. The procedure: shred newspapers into small strips and boil these in water until a pulp is formed. Put the mash into a cloth sack and remove excess water by squeezing. The pulp is then dumped into a container filled with sizing to form modeling mash. Size can be made out of one part liquid glue to two parts of water. Or a substitute binder is made of one tablespoon of flour to one cup of hot water. Library paste can be used instead of flour.

The pulp can be bleached of any trace of color with a solution of lye or cleaning powder. If you wish to add color to the mash itself, rather than painting it later, add powdered paint to the hot solution, or clothing dye, or, as a third alternative, simply drop in pieces of colored crepe paper. This will bleed and impart a tone to the mixture. Squeeze the pulp once again when color has been added.

The soaked mixture is wedged like putty between your hands and then applied over the skeleton of the object. A similar effect may be obtained by merely wrapping wet strips of paper around the armature and then coating the loose bits with glue or paste. In either case, model the form as though the material were clay, taking strips or wads and pressing them around the armature.

A second modeling technique consists of flattening your pulp with a rolling pin, until it is about $\frac{1}{4}$ " thick in rough sheets. Then force this into Vaseline-coated plaster molds. When the paper dries it shrinks slightly and this will enable you to pick out the molded figure with little trouble. If the mold is a two-piece type, you will have a half of the object in each section and these, when removed, can be joined together with glue or masking tape. All evidence of joining will naturally be covered when you decorate.

As has been earlier noted, the "strips of paper" technique is a popular alternative method. The precise steps in the strip papier-mache is as follows:

1. Tear newspaper into inch-wide strips and soak in water for an hour. Use a large container so the strips can lay as flat as possible, though a few folds will not matter.

2. Erect your armature of a twisted coat hanger, or chicken wire, or grease the inside of a plaster mold with Vaseline to permit the modeling material to come out easily. Then, apply the paper strips, first blotting them slightly so they are moist, but not wet. The pulp is pressed into the mold, or wrapped about the skeleton shape in winding strips. Build the form in layers. First a horizontal layer, then a diagonal layer, then a vertical one if the form permits. Repeat this until the form has at least nine layers, the final one being of white paper or thin muslin.

3. Cover the entire form with a coat of paste or glue and allow it to dry. A low heat oven may be used if you are impatient, but be very careful. The proper way is to dry it at room temperature. This may take a day or more if it is cold and damp, or only a few hours in a warm, dry room. To prevent warping, the figure can be given a final coat of cut shellac when it is dry. ($\frac{1}{2}$ shellac to $\frac{1}{2}$ alcohol). This will also make painting easier, and to guarantee even application of your paint you should now sandpaper the papier-mache.

Papier-mache takes almost any type of paint or dye, but a few will not look well if applied over the shellacked object. Recommended are tempera paints, watercolor, heavy oils and ordinary house paint. When the figure is decorated, again shellac or varnish the exterior to help keep the object from coming loose and to make later cleaning possible with a damp cloth. If you use enamel paint no varnishing is necessary. ●

LINOLEUM BLOCK PRINTS

professional results from the most basic graphic arts procedure



ONE of the simplest art techniques is also one of the most abused. Block printing with linoleum calls for little equipment—only a sharp instrument, a piece of linoleum glued to a backing of wood and a smear of ink. Perhaps it is the economy of materials that misleads the amateur into thinking this technique is useful only for making the ugly greeting cards and book markers that gut the market today. In the hands of a sensitive artist, however, the linoleum print and its cousin, the woodcut, are media requiring patience and imagination. By cutting a master block for black ink, and others to overprint in additional colors, a work of art is possible.

Study the linoleum block carefully. Different textured papers will reproduce your carving in astonishingly different ways. Experiment on rough papers and smooth. Observe

the results. Then, choose that one which carries best. Here are the usual steps: 1. Using battleship linoleum of $\frac{1}{4}$ " thickness, cut out the block desired with an Exacto knife or similar heavy blade.

2. Sketch out your design, then trace it onto tissue paper in India inks, using a thin brush (#3 is recommended) and glue this, face down, upon the piece of linoleum. Allow the glue to dry.

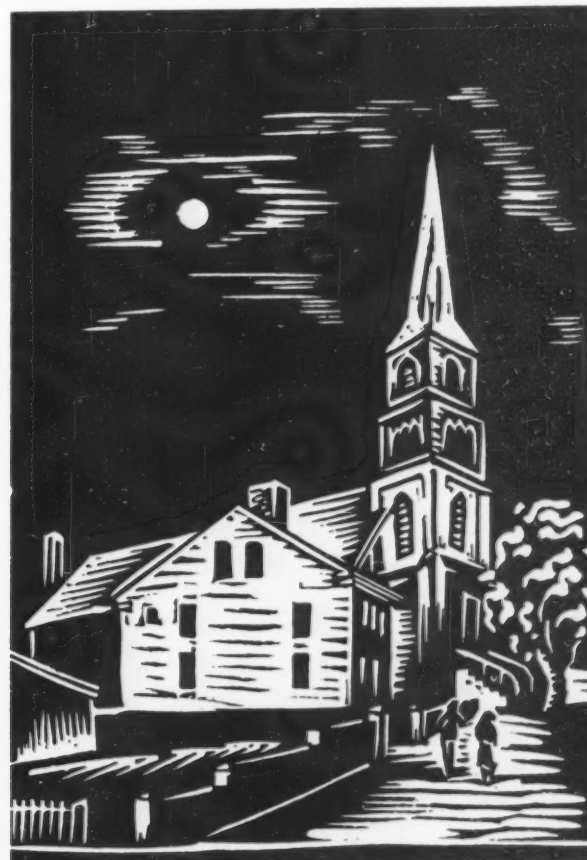
3. Next, oil the design with linseed oil or Vaseline, to make the paper transparent. You are now ready to cut out your design, by passing a sharp knife, an awl or any similar instrument through the inked lines and into the soft linoleum below. If the linoleum is harder than you desire, warm it in the sun or a stove for a short time before cutting the design. When you have thus cut the picture you may re-

please turn to page 101



Organ Grinder:

Gregory Orloff



Country Church:

Harold Schultz

TWO TREATMENTS of a linoleum block. At left is black on white; at right, a recessed cutting produces reverse effect.

PENCIL PAINTING

moistened water color pencils readily achieve a variety of unusual effects

THERE is a fascination in the use of water color pencils especially for young designers. The pencil being a familiar medium to everyone, no hesitancy is felt in expressing oneself with it. There is no self-consciousness in its manipulation and no necessity of acquiring the operating knowledge of a new set of tools or a strange equipment. The flexibility of the medium leads the imagination to new experiments and discoveries. The limited amount of equipment is a saving of time and energy in studio or classroom. The most notable advantage, however, is in the promptness with which ideas can be represented and expression caught in color. The various textures can be represented easily. Rich, dark tones edged with high light produce an effective texture; horizontal or vertical strokes suggest stripes or corded materials; crosshatching the strokes of the pencil and then

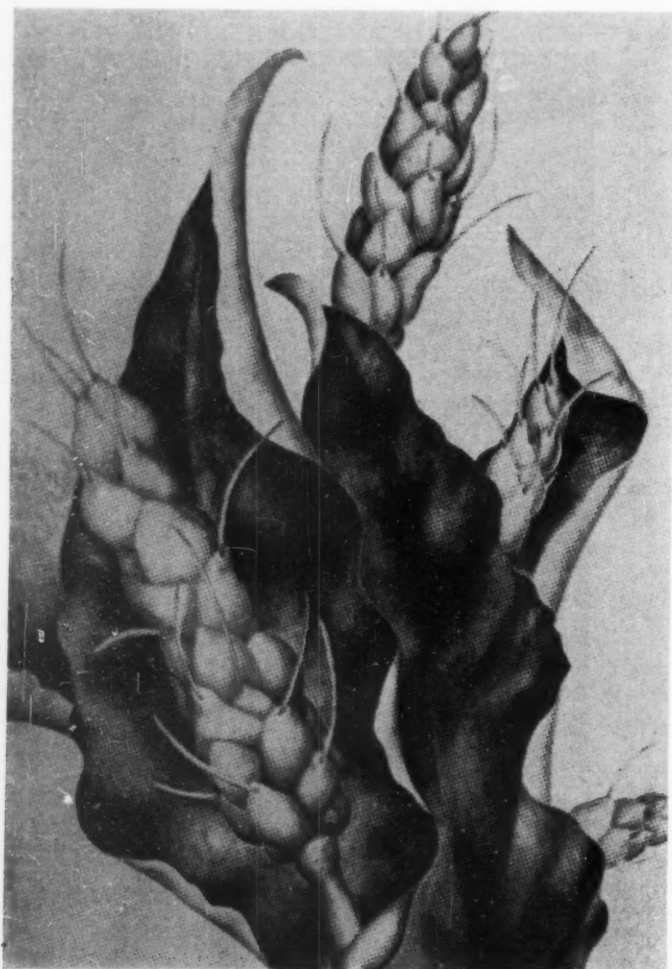
washing over them gives the effect of straw or coarse-woven fabric; wool or tweed mixtures can be made by bristling the tip end of the brush against the pencil point and thus spattering the wet color on the drawing. If only part of the drawing is to be done in spatter methods, all other parts of the work should be covered with a shield of tracing paper. Glossy washes can be broken with high light, and line strokes washed over to give the depths of color. Painting them with pencils is a time saver, because the designer may carry the coloring right along with the sketch. The ideas grow more rapidly when they come out of the pencil already colored. Shapes outlined with pencil may be improved by shading in from the edges with a wet brush. Suggestions of leather are made with broad strokes closely placed to form an even, dark tone, gradually changing to medium, and then to light. Light washes may be made by dissolving the colored lead of the pencil in little pools of water.

Costumes may be rendered by rubbing the colored dust, shaved from the pencil point, all over the surface. Then an eraser may be used to wipe out the lights along the edges; and finally, a wash of clear water may be run over the color that remains. An indistinct blend may be obtained by wetting the surface with clear water and then dropping onto the wet surface the powdered shavings of several colored pencils and allowing them to blend together. A scribble stroke, or a criss-cross stroke, may be used to suggest textiles. Cross-hatch strokes may be used to suggest straw in a hat.

Poster designers, when they are making their draughts or layouts for advertising problems, will find the water-color pencils a very desirable medium. Although the layout is only a tentative trial for the finished problem, its final effect can be judged much more accurately if it is made in color rather than in lead pencil. The poster artist then can make his layout sketch with the water-color pencils and by washing it over with water, will get a fair impression of what the color is going to do for his finished poster. The final poster can then be executed in whatever medium the work requires.

The designing of greeting cards is another phase of the pattern-artist's work which calls for a prompt impression of the final color plan, for the spirit of the design does not make itself felt in black and white. When the sparkle of color is added the gaiety and appeal of the greeting card are enhanced.

Textile designs, though usually finished in tempera, will be created with much more ease if sketched from their inception in color medium. The textile designer will enjoy playing with water-color pencils in their varied hues and possibilities. ●



(Continued from page 99)

move the tracing paper and wash the block with a sponge and warm water. It is finally mounted onto a piece of wood the same size (glue or nails) and is then ready to print with.

Printing is often done on an ordinary letterpress, a printer's proof press, or simply by placing your paper on top and then passing a very heavy rubber roller over it. A rolling pin could be used, but it will not exert enough pressure for delicate linework. An unmounted block may be printed by squeezing it through a clothes wringer. Or, for



CUTTING LINOLEUM is done with sharp tool in V-shaped gauges. This permits waste area to be lifted out.

single impressions it is often feasible to smear the linoleum block with ink, turn it over and pound the impression onto the material with a wooden mallet. This is also recommended for printing onto fabrics.

Your choice of paper stock is important. Rough or smooth, be certain it is absorbent. Your ink is regular block printing ink. If it is too thick, it may be thinned with linseed oil. This ink is applied to the face of the linoleum cut with a rubber roller, available at most dime stores and art suppliers. Always apply the ink evenly by passing the roller over the block in several different directions for maximum coverage.

You have now made your black and white block print. If you wish to go further, colors may be added. The procedure for each color plate is the same:

First, using a linoleum block of the same dimensions, cut out whatever portions of the design you do not wish overprinted in the chosen color. (Bear in mind that it is the raised portion of the linoleum that prints, not the part you cut away.)

Next, match up your first design with the new block, so the color goes where it belongs, and then print as before. Repeat this for each new color, being certain, of course, that the preceding ink has dried on the paper stock, and that the equipment used is also clean.

For a final touch, you may wish to take your completed linoleum print and mount it on a paper backing of contrasting stock.

Suggested projects in linoleum block printing: greeting cards, programs, bookplates, wrapping paper, book jackets, and for actual printing use in small-run letterpress printing. ●

(Continued from page 91)

You will use actual photographs or photostats when showing prop posters or pictures in simulated newspapers. Halftone screens in the original newspaper cut would photograph poorly on television.

Aside from these limitations, the TV graphic artist can work in nearly any smooth medium he prefers. Graded and tinted illustration or mat boards are available at larger art stores for special effects and are quite valuable as time savers, since they photograph well as toned backgrounds. The light tints make it unnecessary to later retouch the artwork, which would be mandatory if white paper was used. Remember—white causes hot spots and black "burns" over a television transmission. Actors know this and consequently wear pastel colored shirts or clothing, in place of pure white.

THE TV ART MORGUE

A well-stocked morgue of research material will be handy for the graphic artist who works in television. The need often arises for props based on a period of history, and the artist must duplicate such items as old newspaper headlines, period lettering or advertisements, street signs, stylized backgrounds of historic streets, homes and furnishings. A morgue of clippings and photos will prove invaluable.

FAKED ART WORK

The creative artist may wring his hands in despair when he is called upon to indulge in pure fakery to meet the needs of the cyclops-eyed camera. When the script calls for an oil painting of one of the performers, there is no time or inclination to have a portrait painted. Instead, an enlargement is made photostatically, mounted on wallboard and then given a simulation of oil painted technique with black, white and gray casein paints. The result photographs quite excellently and gives every appearance of being a genuine oil. When a genuine old master is called for (i.e. a Van Gogh or Rembrandt), the actual painting or a good reproduction print is photographed, photostatically enlarged and used in that manner. If necessary, for extreme closeups, some retouching may be employed to again simulate the original texture.

The artist will also have to create charts, maps, scrolls, flags, insignia, forgeries of historic documents. This work is creative, but is based on simulations of originals.

When the script requires that a closeup of a book be seen, the graphic artist may have to make up a suitable dust jacket, this being then pasted over a prop book. These are affixed with rubber cement or photographic mounting paper. They are later removed to make way for a possible future title.

OTHER PROJECTS FOR THE STAFF ARTIST

Unusual effects in titling are always welcomed by the director. Staff artists showing imagination can merit advancement more quickly. Here is where your fine art training will come in handy. Montages, pasteups, collages, three-dimensional lettering, incorporation of props with lettering—all these are possibilities and need not run the expense up.

On many occasions, the advertiser may wish to spotlight his packaging in the commercial. Just as often the packages will not have been designed with TV in mind. The colors photograph wrong or not at all. The artist must then redesign the package in shapes and colors that are similar to the originals, but will register correctly. Red is a common color on packages and it does not photograph correctly. It washes out. (That is why even cosmetics for TV are strikingly different from street makeup.) Whenever a shade

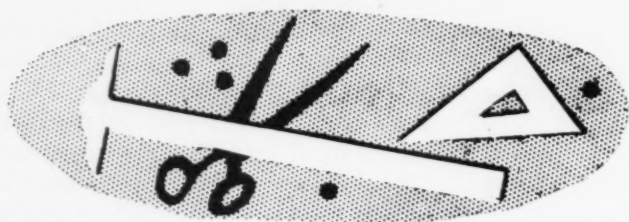
(please turn to page 102)

of red appears on a product package, the artist may have to retouch or redo the offending portion with India Ink. To avoid the shadow of pasted-on sections, photostats are often made, providing the tones involved are at a minimum.

In the earlier days of television, when the more primitive iconoscope tube was the heart of the system, almost all packages had to be redone. Today's image orthicon tube normally makes repackaging unnecessary, but if certain pastel tints are involved, the problem again arises and the tints must be retouched to values of gray.

Animated commercials are widely used. This is the job of a professional art studio, specializing in this type of work. Hundreds of single drawings (known as cells) are made, each a slight progression of action from the preceding, and these are then exposed to a movie camera, one frame at a time, to create animation. Simplified animation can be done by a station artist, by using a transparent cell over a still or moving background. These are relatively crude, but will often suffice to meet the emergency need.

These then are the highlights of a multi-faceted art industry for television. More technical applications are plentiful, more procedures are being invented even as you read this. ●



cut paper **SCULPTURES:**

(Continued from page 97)

board, use commercial, raised letters or improvise your own three-dimensional alphabet. Fasten to poster with glue.

The profile is begun by cutting out an egg shaped oval. Next, sketch in the features, using broad lines rather than delicate ones. Eyebrows, lashes, hair are glued on after the basic shape has been laid out, and, if necessary, tinted to flesh hue. Hair may be of colored paper, or imaginatively, of string, yarn, floor mop or any other logical material. If paper is used, cut a number of oval or round shapes for the strands, always trimming from the edge toward a center point on a sharp curve. Score each strip on another curved line. Fold back on this line for a sharp edge. You should cut more clusters than you plan to use, for you may wish to rearrange the hair in various ways. Start attaching these on the lower edge first, letting each piece overlap and cover the point where the last one has been glued to the portrait. Cover the back of the head, so that the hair seems to flow.

The neck is a flattened cylinder which is glued in place first and over which the face is mounted.

Collars cover the base of the neck and suggest shoulders. In many cases a triangular shape can be made to curve around the neck for additional depth.

If you do not tint the face, the best hue is to be had in pinkish-tan, flesh colored paper. Other features should be of contrasting papers. Keep the number of colors limited; value is more important than variety.

Other projects are relatively simple once you have mastered the procedures described. More than a score are described in detail in the portfolio from which this material was obtained. ●

trees and **LANDSCAPES:**

(Continued from page 87)



ROAD PUDDLES often dominate a landscape watercolor. When puddle is outstanding feature, lighting makes it highest in key, with edges defined in dark tone. Above is reverse effect; subdued puddle is low key with light brush stroke edges.

ner: Take your square-end brush and load it with paint. Then separate the hairs with a razor blade or cardboard into uneven divisions. Drag the stroke lightly and turn it as desired to form the rhythmical pattern and texture.

TREE TRUNKS

On page 86 you will see two methods for indicating tree trunks. The first one employs a light wash, with heavier pigment on the right side, then another type is similar but was done with a faster stroke. The third example is with a dry brush stroke, and the last of this quartette combines two dry-brush strokes—a darker one and a lighter one.

The illustration on the right was created by applying color similar to the local hue and then (as at right portion) adding darkened dry brush strokes on top of this undercoating, to indicate rounded form and texture.

Using these basic strokes, the talented amateur can paint the elements that comprise a landscape with a minimum of effort. Practice is the thing. Get out of the studio and start working. ●



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